

THE AMERICAN GO JOURNAL

American GO Association

P.O. Box 397 Old Chelsea Station New York, N.Y. 10113

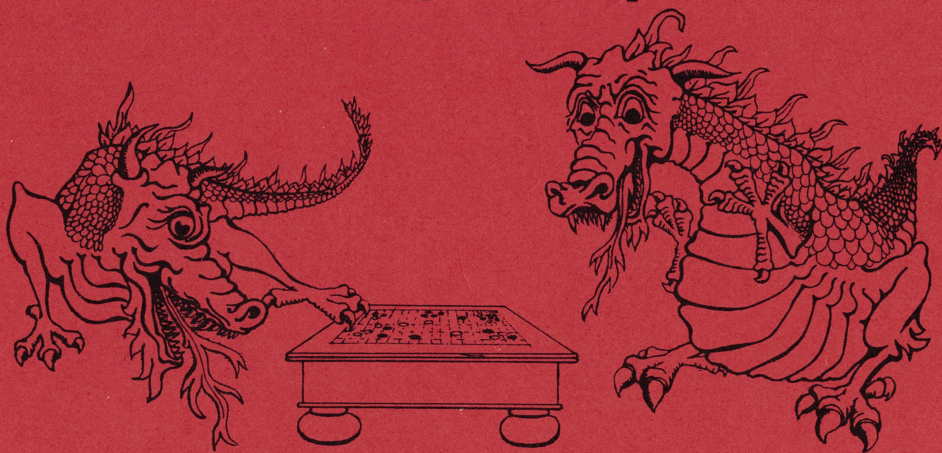


Volume 18, No. 3

July 1984

1984

United States Championships



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GO

An ancient board game which takes simple elements: line and circle, black and white, stone and wood, combines them with simple rules and generates subtleties which have enthralled players for millenia. Go's appeal does not rest solely on its oriental, metaphysical elegance, but on practical and stimulating features in the design of the game.

Go's few rules can be demonstrated quickly and grasped easily. The game is enjoyably played over a wide spectrum of skills. Each level of play has its charms, rewards, and discoveries. A unique and reliable system of handicapping brings many more players "into range" for an equal contest. Draws are rare and a game of Go retains a fluidity and dynamism far longer than comparable games. An early mistake may be made up, used to advantage, or reversed as the game progresses. There is no simple procedure to turn a clear lead into a victory--only continued good play. Go thinking seems more lateral than linear, less dependent on logical deduction, and more reliant on a "feel" for the stones, a "sense" of shape, a gestalt perception of the game.

Beyond being merely a game, Go can take on other meanings to its devotees: an analogy for life, an intense meditation, a mirror of one's personality, an exercise in abstract reasoning, a mental "workout", or, when played well, a beautiful art in which white and black dance in delicate balance across the board. But most important for all who play, Go, as a game, is challenging and fun.

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The AGA is the national organization of U.S. Go players, cooperating with similar national associations worldwide. The AGA:

- Publishes the *American Go Journal* and *Newsletter* which include tournament calendars, club notices, and game articles,
- Sanctions and promotes AGA-rated tournaments,
- Organizes the U.S. Championships,
- Annually distributes a roster of chapters and members,
- Sells Go books,
- Maintains a U.S. numerical rating system,
- Schedules tours of Go professionals,
- Supports creation and growth of AGA chapters which then receive free publicity and organizational aids (free mailing labels, prize donations, etc.) as available. Chapters are the link between a player and the AGA--support your local chapter today!

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THE AMERICAN GO ASSOCIATION

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Where did you learn Go? _____ Occupation? _____
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CLUB INFORMATION: Let us know about your Go Club or Go Group so we can publicize it and contact it. Use the back of this form (or separate page) to give us:
1. Club name; 2. Meeting place; 3. Meeting time(s); 4. Number of members;
5. Name, address, and phone # of club organizer(s)/contact person(s) - tell us who should be on the AGA List of Contacts; 6. Details of tournaments and events planned; 7. If possible, a list of members with ranks and addresses.

Please also include any comments, additional facts, offers of help, requests for information, etc.

Back issues of the American Go Journal, the American Go Newsletter and Go Quarterly and Monthly Review are available in limited quantities. Write to request a list of issues and prices.

Here She Comes Again!

I remember driving to Washington, D.C. two summers ago. In the front seat was Peter Shotwell. In the back seat was **the Journal**. We were driving her to her new home with Ken Koester.

Ken has taken good care of the Journal; in fact, he is returning her in better shape than he found her. He spruced up the format, devised ways to maintain quality while reducing costs, and introduced a number of features, such as interviews with prominent Go personalities, that we hope to keep.

The AGJ will continue to bring you exclusive translations of commentary from Japan and other countries, along with original material prepared for publication here. We will have features of interest to all levels, and will attend closely to the needs of the middle-kyu player. We will also continue to carry non-technical features of general interest (see Sanet and Drange this issue), and to respond to the high level of interest you have expressed in developments regarding the computer's latest efforts to think like a Go player.

Which brings me to my main point - send suggestions, send contributions, send your favorite "Go Proverb Devastated" to me, Roy Laird (the new Managing Editor), 135 Prospect Park W., #63B, Brooklyn, N.Y. 11215. The Journal is our way of talking to each other - so let's get on with it!

Come One Come All to the U.S. Championships!

This year you don't want to miss it!

Easterns: Last year's event was the largest ever with 146 entrants. This year will be in the covered 18th flr. Roof Garden of the Gramercy Park Hotel, 2 Lexington Ave. (at 21st St.). Registration: Sat. 9am. 6 round, McMahon. Prizes at all strength levels. Fees: dan \$15; 1-5k: \$12; 6-10k: \$10; 11-15k: \$8; 16-19k: \$6; 20+k: \$4. AGA membership req'd. (avail. at the door) Regular (AGJ) \$15, Limited (Chapter members): \$5. Discount on Gramercy Park Hotel rooms: \$55/single, \$60 twin, \$75 suite. (Ask for Tom O'Brien). Rooms at several YMCA's. McBurney (male only) 215 W 23rd St. 741-9226; Vanderbilt, 224 E 47th St. 755-2410; Sloane House, 34th St. & 9th Ave. 760-5860. T.D.: Terry Benson, (212) 724-9302.

Westerns: UCLA Campus, Student Union. Registration: 9am. Play: 10am. 6 round. McMahon. Prizes and trophies. Fees: 3+d: \$10; 3k-2d: \$7; 4+k: \$5. AGA membership req'd. (avail. at the door) Regular (AGJ): \$15; Limited (Chapter members): \$5. 2 nights lodging with meals at UCLA: \$54 - if 20 players register and send in the full room fee by August 15th. For room reservations and information contact: Joe Walters, 2741 Sunset Blvd. Los Angeles, CA 90026 (213) 787-0683 (day), (818) 787-0683 (eve).

A Congressional Idea

Haskall Small of the Greater Washington Go Association proposes that a U.S. Go Congress modeled after the European Congresses be held in 1985 instead of the traditional two day Labor Day Eastern tournament. The likely site is Western Maryland College in Westminster, MD, 25 miles northwest of Baltimore and 25 miles SE of Gettysburg, PA. The date: August 10th to 18th, 1985. Invitations have been extended to international professionals from China, Japan and Korea. As at the European Go Congress, group instruction and commentary will be free.

Tentatively two main tournaments are planned: a one-game-a-day McMahon during the week (Mon. - Fri.) and an Eastern Championship Tournament (5 or 6 round McMahon) on the weekend of the 17/18th. Lightning, Team and Handicap tournaments will also be scheduled, but the major attraction will be a summer camp week of Go with the addition of tennis, swimming, outdoor activities, sightseeing, and inexpensive

room and board. A week which whole Go families will enjoy.

For further information, suggestions, offers of help contact: Haskell Small/ 3220 44th St. N.W./ Washington, D.C. 20016. (202) 244-4764.

Manhattan Go Club Moves Up the West Side

The Manhattan Go Club has moved from 5th Ave to its own playing space in The Game Room - a game club in the downstairs level of the Beacon Hotel on the east side of Broadway between 74th and 75th streets. The new site is convenient to the IRT subway No. 1,2, & 3 (72nd St. stop).

The Game Room serves alcohol and snacks and has game players of all types. It is also open late. The Go club will retain its traditional weekday evening and weekend afternoon hours. But after several years of restriction, the night owls of Go will be able to play late every day. The MGC schedule of tournaments will be retained.

Chinatown Go Club Finds New Quarters

The New York Chinatown Wei Ch'i players now meet Sat. and Sun. from 1pm to 9pm at 9 Pell St. on the second floor. Non-Chinese players are welcome but call 964-2126 during club hours before coming to the door. (The doorman must be told whom to expect.) For further information (and for non-Chinese speaking players) contact: Chen Dao Lin 927-9121.

AGA TOURNAMENT AND EVENT CALENDAR

Aug. 4/5. ** (Sat/Sun) Manhattan Go Club Bi-Monthly Tourney. MGC Room at

The Game Room, Beacon Hotel, B'way & 74th. Downstairs. 12noon. Fees:

Dan: \$10, 1-6k: \$7; 7+k: \$5. Prizes. Info: Masao Takabe, 212-679-1970

August 4/5. San Francisco Bi-Monthly. Prizes! Call 415-563-9737.

Sept 1/2: U.S.Championships. LA & NYC. Don't miss it!** Details above.

Sept 29 (Sat) Ann Arbor Fall Handicap. Info: Dave Relson (313) 995-3636.

October 6/7 Canadian Go Championship. Edmonton Convention Centre. Edmonton. Prizes. Entry Deadline Sept. 24th. Entry fee (Canadian \$): \$20.

Billets avail. Registration or info: Chuck Elliot, 11625 92nd Ave., Edmonton, Alberta T6G 1B4 (403) 439-3853.

October 6/7. San Francisco Bi-Monthly. Prizes! Call 415-563-9737.

November 24/25. Tentative date. International Friendship Tournament.

Hotel New Otani, LA. Contact Joe Walters, (213) 787-0683 (day)

Dec. 1/2. San Francisco Bi-Monthly. Prizes! Call 415-563-9737.

AGA rated events "*" require AGA membership (available at the door).**

Club Corrections

4 Canadian Go Clubs were inadvertently left off the AGA club list:

Halifax Go Club Derrell R. Hall 6530 Mascarene Dr. #5 Halifax, Nova Scotia B3L 2P9 902-454-9820

Club de Go de Quebec Bertrand Boily 1460 Charles-Huot Sillery Quebec G1T 2M3 658-3595

Quebec Go Assn. & Montreal Go Club Tibor Bognar 8982 St. Hubert Montreal, Quebec H2M 1Y6 514-387-1646

Ottawa Go Club Yoshi Tsuchiya 2140 Fillmore Cres. Gloucester, Ottawa K1J 6A4 613-745-1077

One US club contact was incorrect: The Tektronix Go Group contact is Roberta Taussig 11955 SW 13th St. Beaverton OR 97229 (503) 629-1681.

Late News

Michael Redmond made 4 dan on July 18! He had the best record of his class and could have lost the next 3 games and still have made 4 dan.

Cho Chi Kun Visits the U.S.

The world's premier player visited California in a private tour organized by the Joong Ahn Daily News in LA and Jimmy Cha. Detail later.

The High Cost of Swindling

Kido Magazine Interviews Ishida Yoshio

translated by Bob Terry

Perhaps the most frightening aspect of trick plays (hamete) is the psychological one; that is, one realizes one has been bamboozled for a few points, but considers the loss a minor one.

Of course, this is the amateur's perception. A pro would rather throw the game into treacherous, uncharted waters than sit back and watch his opponent brazenly steal even a single ill-gotten point.

A loss of a few points in the opening can be recouped in the middle game. But once one has become aware of being had, the tendency is to play wildly, thereby hastening the end.

"Patience" is what Ishida advises, and indeed seemed a model of calmness when Kido interviewed him.

KIDO: It's a truism that joseki sequences lead to balanced equality, but within variations it's oftentimes noted that "B is better" or "W is better." What isn't explained in the books is what the reason is for such a judgment and to what extent one side is better.

In order to clarify the matter it may be valuable to study trick plays, since the difference between profit and loss is so dramatic, and we've called upon Ishida "Computer" Yoshio to make these calculations for us.

To begin with, we might take Model 1 as a representative trick play. How great is W's loss?

ISHIDA: Wha--? Is such a trick play possible?

KIDO: Considering α to be half a point, W has $18\frac{1}{2}$ points. This is the famous " $18\frac{1}{2}$ -point trick play." The joseki books are unanimous in declaring that W is heading for a sound thrashing in his game. . . .

ISHIDA: B's thickness is equivalent to not less than 30 points of territory. Therefore W has suffered a loss of more than 10 points.

KIDO: Is that all?

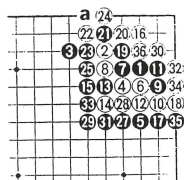
ISHIDA: A loss of more than 10 points means the game. Let's take 6 stones apiece away from Model 1; then we have the situation in Diagram 1. For all intents and purposes W's 2 Δ stones are wasted moves. Or we might change the move order to Diagram 2. W1 to B6 is a standard joseki. But even if we regard the exchange of W7 for B8 as equal, W's follow-up moves are all bad. It's quite natural that W is in for a thrashing this game.

KIDO: The countermeasure to the trick play through W12 in Diagram 3 is okay, I suppose.

ISHIDA: B isn't bad here either, you know. Suppose W had jumped to 10 instead of playing W4. Then B5 and W presses down on B with W12. Next, the exchange of W4, 6 and 8 for B7, 9 and 11 is rather in B's favor.

KIDO: There must be a way of taking advantage of B's unorthodox 5th move.

ISHIDA: Nothing could be simpler than playing W6 and 8 in Diagram 4. Now α and β are miai.



Model 1
W26 connects

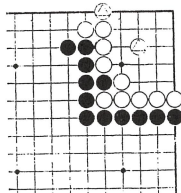


Diagram 1

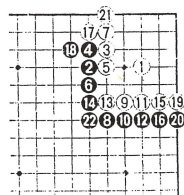


Diagram 2

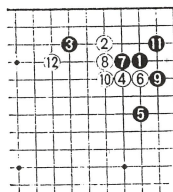


Diagram 3

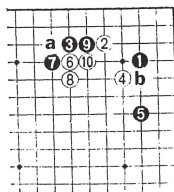


Diagram 4

KIDO: No one could have the shoulder hit of B3 in Model 2 played on him without thinking, "trick play."

ISHIDA: You mean the sequence to B15? It's true W has gotten the business here, but don't forget B started with an extra stone.

KIDO: How great is W's loss?

ISHIDA: Oh, it's difficult to determine just like this, so let's have W play the kikashi moves of 1 and 3 in Diagram 1 and then extend to 5. For B to push at 1 would be too good, so this is a natural continuation. Since both sides have played the same number of moves now, it's easier to calculate the relative merits of profit and thickness; and it turns out that W has been taken for 2 or 3 points. In other words, he's been tricked, pure and simple.

KIDO: Just cutting at W6 in Diagram 2 takes care of the trick play, right?

ISHIDA: If B draws back to 7, W takes a stone at 8 for an advantageous result. 1 or 2 points, I suppose. Therefore, the difference between Diagrams 1 and 2 is around 4 points.

KIDO: W is still better, even though he doesn't have the extension to *a* as in Diagram 1?

ISHIDA: B hasn't converted the right side into territory either, so on that score they're even. If we add the moves B*b* and W*a* and compare the situation with Diagram 1, W's advantage is obvious. Changing the move order, B1-W4 in Diagram 3 is equal, but attaching at 5 to let W capture with 6 and 8 is bad. B gets in the kikashi of 9, but it doesn't compensate him for strengthening W.

That explains why he's lost 1 or 2 points here.

KIDO: If the ladder is good, B can play 7 in Diagram 4.

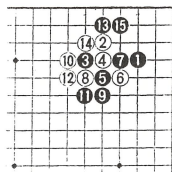
ISHIDA: In that case, B makes thickness on the outside while W gets the corner with 8 through 14 in the trade-off. Locally it's an even result, but since the fighting started with B occupying the spot of B1, W is satisfied.

KIDO: When an amateur thinks "trick play," he usually imagines crawling out from under a crippling loss, but some of these plays are more subtle.

ISHIDA: W's loss in Model 3 is a little bigger than in the last one. About the size of komi, would you believe.

KIDO: Isn't B3 a bad move since he's right up against W's thickness?

ISHIDA: W's shape lacks resilience, so if he tries a pincer at *a*, B*b* puts him under attack. Let's change the move order to Diagram 1 (next page), where W plays elsewhere after B5. Of course, B would do better to play 5 at *a* and 7 is better placed at *b*, but it's decidedly disadvantageous for W to play somewhere else at this juncture. W8 is also bad, letting B take sente with 9. After this, W compounds his loss by playing *c*, B*d*, W*e*, B*f*, so even though he's



Model 2

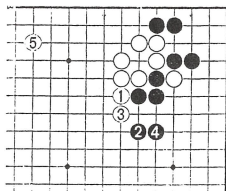


Diagram 1

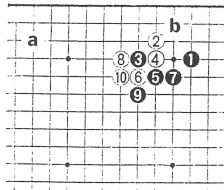


Diagram 2

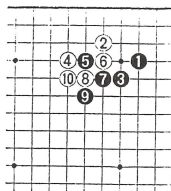


Diagram 3

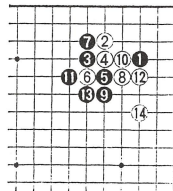
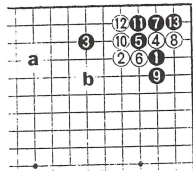


Diagram 4



Model 3

played a move less here, it's apparent that he's blundered horribly.

KIDO: Should W try to live in the corner with 10 and 12 in Diagram 2 instead?

ISHIDA: And let B capture his 2 stones in the center with 15?

KIDO: Ah, now I remember. W should sacrifice a stone with 10, 12 and 14 in Diagram 3 in order to wrap B up, right?

ISHIDA: Notice how flexible W's shape is with 16, and because of that, this time he can take command with W18 as opposed to Diagram 1. If B tries to push through with *a*, Wb and cut with Bc, W can block at *d* in sente and fight on even terms.

KIDO: W is better here, no?

ISHIDA: Let's change the move order.

Up to W6 in Diagram 4 is equal. B7 and 9 are obviously bad moves. W sacrifices 12 and 14 intending to fence B in with 16, so there's no loss here. W's only bad move is to throw a stone in at *a* for B to capture at *b*. W's better by perhaps 2 or 3 points. That's a difference of 7 or 8 points from Diagram 1.

Related to the last line is Model 4, where after the exchange of B7 for W8, B ataris at 9. The idea is, if W plays 10, B ataris from underneath with 11 and comes out on top by capturing at 13.

KIDO: Through B17 in Diagram 1 is joseki, right? Compared to this Diagram, how great is W's loss?

ISHIDA: This differs from Model 4 in that W16 has been exchanged for B17 and B can disregard a play at W*a*. I'd say the loss is 3 or 4 points.

KIDO: If W dislikes giving B the ponnuki, can he connect at 1 in Diagram 2?

ISHIDA: After B blocks at 2, W has no choice but to capture B's stone in the ladder with 3 and 5. Even if the ladder is in W's favor, the fact that B can at some point play a ladder-breaking move is an incalculable minus to his position. But let's say he gets around to playing *a*. Now W has played an extra move here, so his thickness cannot be considered superior to B's profit.

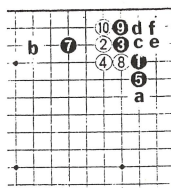


Diagram 1

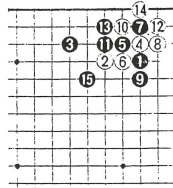


Diagram 2

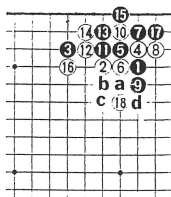


Diagram 3

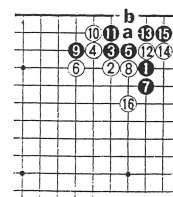
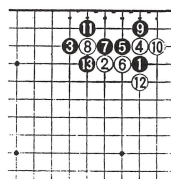


Diagram 4



Model 4

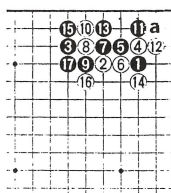


Diagram 1

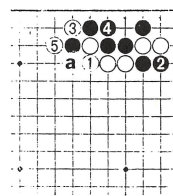


Diagram 2

DID YOU KNOW?

--According to Stewart Culin ("Korean Games," 1875) the old style of Go board in Korea was a hollow table with wires inside that resonated when the stones were played. He has a picture of one in the Museum of the University of Pennsylvania that sound in F ("the first space treble clef of the European scale").

KIDO: Well then, how do we thwart the trick play?

ISHIDA: Don't run away from the atari, just connect at W10 in Diagram 3. You let B capture at 11, but the hane of W12 makes a mockery of B's pincer stone and gives W nice influence. Locally, this is an equal exchange, but considering the board as a whole, W is much better I think. If B crosses underneath with 11 at *a*, W12, Bb, W gets the forcing move of Wc in; then B11, Wd brings about a big difference from Diagram 2.

KIDO: Abe Yoshiteru 8-Dan plays the trick connecting move of B13 in Diagram 4. How does this compare to Diagram 1?

ISHIDA: If instead of 14 W turns at 15, B is plotting to block at *a*, you see. We can consider the sequence to B17 as inevitable and in this case, W's blocking move at *b* has the same value as *a* in Diagram 1. But don't overlook the fact that W's pressing move at *c* has become more severe. Next, the hane of Wd is sente. Let's see, compared to Diagram 1, B's incurred the loss of a point.

Model 5 shows a joseki which has fallen into disuse, but at one time the "belly attachment" of W8 was popular. Now, for B to extend to 10 instead of 9 lands him in trouble when W plays 9, Ba, Wb. So B goes for an exchange (furikawari) with 9 and 11, trading the corner profit for influence. Let me turn the tables and ask you how big a loss B has suffered. Your first impression. . .

KIDO: Hmm. . . 5 points, I suppose. That's painful, so the counterattack of B2 in Diagram 1 was developed.

ISHIDA: After W5 in Diagram 1, B will get a good result no matter whether he plays *a*, *b* or *c*. But 5 points is wide of the mark. At most it's a 2-point loss. Of course, for a professional those 2 points would be fatal.

KIDO: Can you show us a variation to compare this with?

ISHIDA: Since W is bad in Diagram

1, nowadays pressing at W8 in Diagram 2 is joseki. With the counter-attack at B9 and capture at B11 we get the same result as in Model 5. W forces with 12 and 14 and protects at 16. B's thickness and W's profit are roughly equivalent, but W has made a bit of thickness as well, so maybe he's slightly better.

KIDO: Can't B capture with 1 and 3 in Diagram 3?

ISHIDA: Not only does he have these moves, but if B can get in the kosumi of *a*, he has the line B2, W1, Bb at his disposal. There are various things he can aim at here; that's what happens when a group is too thin.

KIDO: So Diagram 2 is even?

ISHIDA: If we take Diagram 3 as the standard shape and remove 7 stones apiece, we're left with the position in Diagram 4 (next page), where each starts with 3 stones. Without a doubt W is better

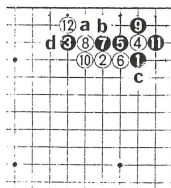


Diagram 3

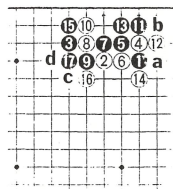
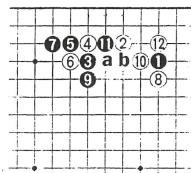


Diagram 4



Model 5

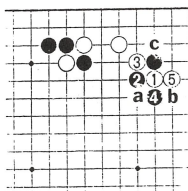


Diagram 1

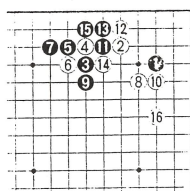


Diagram 2

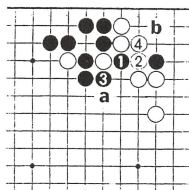


Diagram 3

and the 3 moves they each play from W1 to W7 (W3 elsewhere) can only benefit him. But now W plays the terrible moves of W_a, B_b, W_c, B_d, W_e, B_f, so they're even.

The position in Model 6, where W presses at 4 initiating the moves through B11, is considered bad for W. Shall we analyze the difference between this and the shape with W4 at *a*?

KIDO: Since Model 6 is bad, lately W extends to 8 in Diagram 1 to put up stronger resistance.

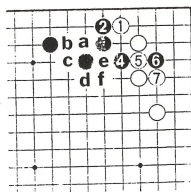
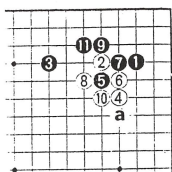


Diagram 4
W3 elsewhere



Model 6

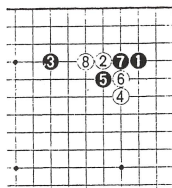


Diagram 1

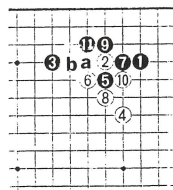


Diagram 2

ISHIDA: That line still needs testing so we'll have to defer giving a thorough analysis. I was speaking of the variation of Diagram 2. After the large knight's move of W4, B5 and 7 give rise to the "Hashimoto Shoji, 9-Dan joseki." W can only feel disgust at having to play the position in Model 6. Compared with Diagram 2, the difference is 2 or 3 points.

KIDO: What do you base that calculation on?

ISHIDA: Primarily on the flexibility of W's shape. If some B stones come pressing in on Model 6, W is going to be subject to attack. Also, the W stones in Diagram 2 are developed more towards the outside, so it's a difference in thickness as well.

KIDO: Kajiwar, 9-Dan has played W10 in Diagram 2 at 11, continuing B_a, W_b.

ISHIDA: The fact that there's scope for this kind of variation must also be tallied up on the plus side. You play the move the situation demands, you see. This variation isn't much played these days, perhaps because W does have these resources at his disposal.

KIDO: The joseki in Diagram 3 through B12 seems to be a related shape. . . .

ISHIDA: If we add a B stone at *a*, it's the same as taking the position in Diagram 2 and exchanging B1 for W2 in Diagram 4. This exchange is clearly a loss for B, not less than 2 points.

We also must take into consideration the fact that this exchange has undermined the value of BΔ;

now there's no urgent reason to play there. If W were to play elsewhere after Diagram 3, B would be in no hurry to play *a*.

KIDO: I realized the difference between Model 6 and Diagram 2, but the relationship between Diagram 2 and Diagram 4 completely escaped me.

ISHIDA: If B is going to play in Diagram 4, B1 should be at *a*.

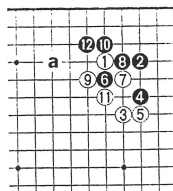


Diagram 3

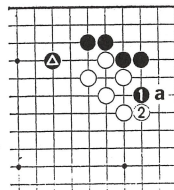


Diagram 4

KIDO: Model 7 is an example of W tricking himself. With the moves following W8, W captures 2 stones. ISHIDA: If W answers the attachment of B13 with *a*, the placement at B*b* destroys him. He has to give in with W14.

KIDO: How much better for B is this after 15?

ISHIDA: It might be a psychological blow for W, but realistically speaking he hasn't lost even a single point. The natural course of events will have W playing elsewhere after this and then B can take 2 stones in sente with B*b*, W*a*, B*d*.

Now let's remove 2 stones apiece from this corner, resulting in the position in Diagram 1. It's not as good for B as one might think, considering that he's played an extra move here.

KIDO: B could take sente with the placement of 1 in Diagram 2. This way both sides have played the same number of moves.

ISHIDA: But now W has various forcing moves on the right side; B's thickness is much diminished. W can come pressing in on him at *b*, aiming at the cut at *a*.

KIDO: So it's an equal division after all. So that means the sequence of W8 and 10 in Diagram 3 isn't mandatory.

ISHIDA: There are few moves rigidly mandated in Go. It all depends on the surrounding situation. The joseki in Diagram 3 is equal through B17, but B might reserve the attachment at 11 and develop to 17 or *a*. Waiting for W*b* before attaching at 11 is refined technique. And sometimes the stretch of B9 in Diag. 4 is best. Here's a fighting pattern.

KIDO: If W ataris at 15 instead of 8 and then answers B14 with the atari at 8, he suffers a loss, no question.

ISHIDA: That other cut will cost him half a move, about 5 points.

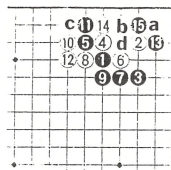
In Model 8 we have another 5-4 point joseki. Here B simply blocks at 7. Leaving to one side the trick that results when B blocks at *a* in answer to W8, did you know that it's imperative for W to atari at 10 when B cuts at 9?

KIDO: If W plays 10, B will force with 11 and then play 13. Is W better here?

ISHIDA: Not at all. It's even. What I want to point out is that when W ataris at 10 in Diagram 1 (next page), the moves through B13 saddle him with close to a 2 point loss. Here we have a "mini-trick play."

KIDO: The normal joseki has B cutting with 7 in Diagram 2 and finishing up with 17. It doesn't seem like that much difference from the last Diagram, though. . . .

ISHIDA: Think about what's going to happen later. From Diagram 1, B can hane at 1 and block at 3 in Diagram 3 (W4 elsewhere). When B connects at 5, W can hane and connect with 6 and 8, but his territory is no more than



Model 7

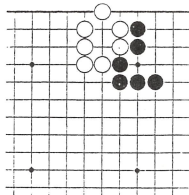


Diagram 1

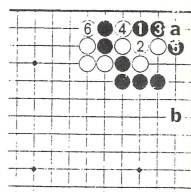


Diagram 2

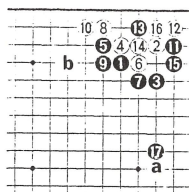


Diagram 3

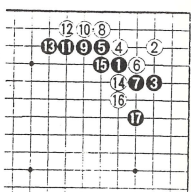
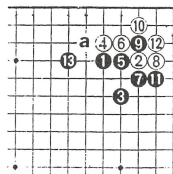


Diagram 4



Model 8

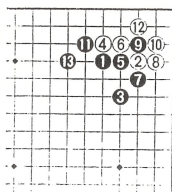


Diagram 1

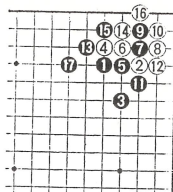
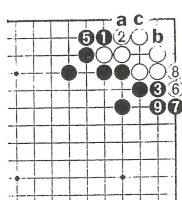


Diagram 2

Diagram 3
W4 elsewhere

7 points. That is, W might try descending to *a*, but when all his liberties are filled, the B attachment at *Bb* makes the corner *seki*. Therefore, When calculating W's corner territory you have to count on W playing *a* instead.

KIDO: W's territory in Diagram 2 is there for good, right?

ISHIDA: Even if B blocks at 1 and connects at 3 in Diagram 4, the hane and connection starting with *Wa* settles W's territory at 8 points. In this position you can expect *Wb*, so this is almost an extra point as well.

KIDO: Shouldn't B descent to *b* with 3?

ISHIDA: If the upper side is B's territory, descending at *b* is correct, but if that's not the case and he still plays *b*, he just leaves himself open to the W poke at *a*. Generally speaking, the connection of B3 is standard.

KIDO: What we have here is a literally inviolable corner.

Can you show us a trick play with a star point stone?

ISHIDA: How about the fencing-in operation with W6 and 8 in Model 9? W would perhaps connect at *a* instead of 22, but anyway B's plays here compound one bad move after another; an unqualified success for the trickster.

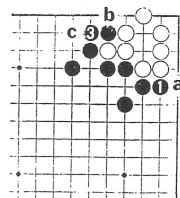
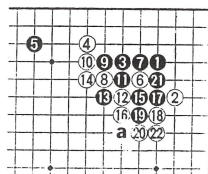
KIDO: About a 20-point loss, I'd say.

ISHIDA: No, no it's not that bad. W's gotten a double komi, around 10 points.

KIDO: There's no need to exchange B9 for W10. Then, after B ataris at 15, there's no saving him because if he plays B1 in Diagram 1, 2 and 4 are good enough for W. W still has a chance to monkey with the corner with an attachment at *a*.

ISHIDA: Therefore, B should resist by simply cutting at 11 in Diagram 2 and then attach at 13 and hane out at 15. With the stretch of B17 the situation is out of W's control, an incalculable loss.

KIDO: Continuing with W1 and 3 in Diagram 3 lets B block at 4 and 6. . . . I guess it couldn't be any worse for W.

Diagram 4
W2 elsewhere

Model 9

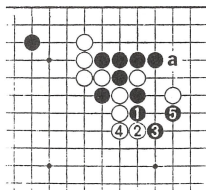


Diagram 1

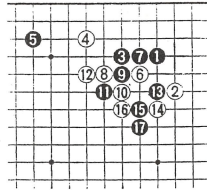


Diagram 2

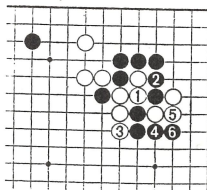


Diagram 3

ISHIDA: If the ladder is good W will answer B1 in Diagram 4 with 2. If it isn't good, W will play 2 at *a*, B3, W*b*. B makes a big profit here, so from an equal position W has dropped 4 or 5 points.

KIDO: So even though the trick play has backfired W can settle the situation with just a minor loss.

ISHIDA: That's no minor loss. That's half a move. Of course, in a handicap game the odds are that the weaker player will unaccountably make a horrendous blunder, losing a big group, so W can't be blamed for speculating here and there.

KIDO: Finally, we have Model 10, where after W4 there is the placement of 6.

ISHIDA: Why don't you demonstrate how B can take a real drubbing here.

KIDO: After B prevents W from connecting with 7, W attaches and cuts with 8 and 10 and the sequence ends with W16.

ISHIDA: Really? B isn't all that bad here. At most he's lost 2 points.

KIDO: You're kidding. Is that all?

ISHIDA: Let's analyze the move order and I'll prove it to you. W's captured stone and B13 cancel each other out so the shape is equivalent to Diagram 1. W's Δ stones and B's Δ stones are also equal in value, so let's take them away and examine the position to B6 in Diagram 2. B's extension of 6 is too narrow, but he doesn't seem to have played any particularly horrible move. What do you say now?

KIDO: So for a measly 2 points W is willing to brave B's counterattack of 9 and 11 in Diagram 3? Of well, I suppose a big fight is just what W is hoping for.

ISHIDA: B7 is probably better played at *a* and W might try the kosumi-attachment at 9 instead of W8, or else he might attach at *b*. In an even game W would have a foot in the grave after B11, but playing a weaker player, he would have all he could ever hope for.

KIDO: If that's the case, B7 in Diagram 4 simplifies the situation.

ISHIDA: B is better by 1 or 2 points after 13. This kind of steady play is just the thing for a handicap game.

KIDO: It turns out that positions that seem horrible may only be a couple of points to the bad, while those one might judge okay contain hidden losses. I hope one of these days you will write a joseki book evaluating all these situations.

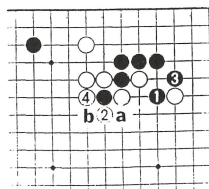


Diagram 4

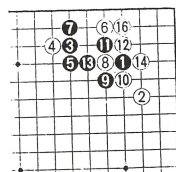
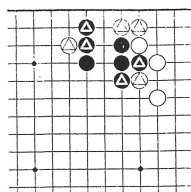
Model 10
15 connects

Diagram 1

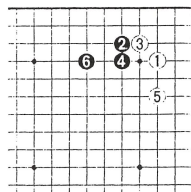


Diagram 2

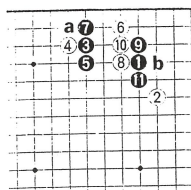


Diagram 3

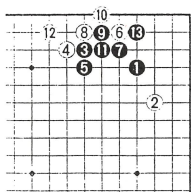


Diagram 4

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On the following two pages, Ted Drange has compiled ten of the most compelling reasons why Go may be considered superior to chess. We thought many of you Go chauvinists might, like us, think of some devilish uses for them. For example, you might simply tear out the page and take it to your next local chess tournament - with directions to the local Go club - and see how fast the room empties!



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REASONS FOR PREFERRING GO TO CHESS

by T. Drange

1. Go has fewer rules than chess.

All of the rules and considerations in Go are logically related to one principle (mutual encirclement and capture) and therefore easy to remember or rediscover. In contrast, chess has more than 25 separate rules. Because of this, chess may be considered more arbitrary than Go. That is, there is no good reason for having certain rules in chess as opposed to other possible rules. For instance, why not permit each bishop to move to its opposite color once per game, as the king and rook are permitted to castle and the pawn to capture en passant? This gives rise to hundreds of different chess variants: games very similar to chess, but with one or more rules changed. The situation with Go is quite different. It is a more natural and less arbitrary game. There are not many Go variants. In mathematics, the term "elegance" is used to describe deductive systems based on very few rules or axioms. It can be said, then that Go is a more elegant game than chess.

2. Go has a much better handicap system than does chess.

The addition of handicap stones does not alter the game of Go: the same basic tactical considerations apply. But the use of handicaps in chess, such as the removal of the queen or some other piece, does alter the game considerably, by creating "weak" spots on the board. Also, chess handicaps are not uniform. The jump from playing without the queen to playing without a rook is far greater than the jump from playing without a rook to playing without a bishop. But Go handicaps (9 stones to 8 stones to 7 stones, etc.) are more uniform. This has permitted the formation of a comprehensive system of Go ranks, through which a player can progress from beginner to master knowing precisely where he/she is at all times. It also allows any two Go players to compete with one another on an equal basis no matter how different they may be in Go strength. This situation does not exist at all in chess. One reason why Go has so frequently been described as "the world's greatest game" is that it undoubtedly has the world's greatest handicap system.

3. In Go tournaments there are no draws because of the use of a komi.

Most Go tournaments award W a 5½ point komi (handicap). This has two benefits: it cancels out the slight advantage that B has in playing first, and it prevents a drawn game. Even in handicap tournaments in which B places handicap stones, W is awarded a tie-breaking ½-point komi. In contrast, chess tournaments are full of draws. In a world championship, there are more draws than non-draws, and the match drags on for months, which is indeed tedious. Even apart from tournament play, the absence of drawn games makes Go more interesting and challenging than chess, from a competitive point of view. Every game is a life-and-death struggle.

4. Go has a greater sense of urgency.

In Go, right to the end of the game, it is always to your advantage to have the move. There is no such thing as "zugzwang," where it is your turn to play and you wish it weren't. Also, as noted, no Go game ever need end in a draw.

5. Go makes greater use of the intuitive faculty of the mind.

Go is more visual than chess and has a greater spatial orientation. It makes greater use of gestalts and holistic thinking. It has been determined that

the right hemisphere of the brain controls intuitive and spatially-oriented thought, whereas the left hemisphere controls logical, linguistic, and sequentially-ordered thought. Both Go and chess involve the reading out of sequences of possible moves as controlled by the left hemisphere of the brain. Go makes greater use than does chess of the kind of intuitive holistic thinking that is controlled by the right hemisphere of the brain, achieving balance between the two hemispheres. This is especially true of the opening in Go, when sequential analysis is practically impossible. One must rely upon spatial gestalts retained in one's mind through many years of play in order to determine the best move. One hits upon the right move by intuition, so to speak. Of course this happens in chess as well, but in Go it is much more frequent.

6. Go is more resistant to computerization.

Whereas chess has already been computerized to the master level, Go-playing programs are barely past the beginner stage, despite 20 years of effort. This is changing--slowly, for many reasons: the need to devise methods of "teaching" a computer intuitive thinking, decision trees that leave programmers looking as if they've just seen a black hole, etc. Many computer experts and buffs consider Go the ultimate challenge to the computer in the field of artificial intelligence. It may be one of the last strongholds of the human mind against the machine.

7. Go has greater symbolic significance than does chess.

Go is a better model than chess for modern warfare. Some military analysts argue that Maoist revolutionary strategy can be understood through the game of Go, and the American military strategists would have done better in Southeast Asia if they had been better aware of this analogy. Go also provides a superior analogy to life itself. It is a constructive game, rather than destructive, in that the positions are built up from an empty board to a full board. One can prosper without annihilating one's competitor--or choose a more embattled and risky path. Buddhists especially stress this aspect of Go, maintaining that it is symbolic of life and the universe. Go is a mirror of one's personality in that personality traits and emotions are revealed by the way one plays the game.

8. Go, played on the standard full-size board, takes place on a much broader field of operations.

A goban presents the player with 361 possible locations to play. At 64 squares, four full-sized chess boards would not cover a goban. There are approximately 10^{80} possible chess games, but there are approximately 10^{200} possible Go games--more than the number of atoms in the known universe!

9. Go is more "esoteric."

Chess is popular and well-known in the U.S., but Go has more of a "mystique." It is by far the older game, having been played in the East for 4000 years. It may be (or *sheshbesh*--backgammon--may be) the oldest game in the world still played in its original form.

10. Go creates a special bond between people.

Because of its relative obscurity, knowledge of Go admits one to a sort of cognoscenti. Go players seem to have a wonderful affinity whenever they meet. If you play Go, you can find a friendly face nearly anywhere you travel across the country or around the world.

The 1983 Eastern Championship Match

B: Gun Suk Han
W: Zhi Li Peng
Commentary by Ron
Snyder, 6 Dan

This game was played in the sixth and last round of the Easterns. Going into this round, Han was the only contestant without a loss.

Game Record 1: The moves through W8 are very common. B9, though a joseki, is an unusual choice.

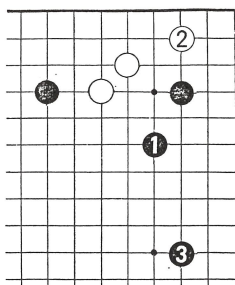


Diagram 1

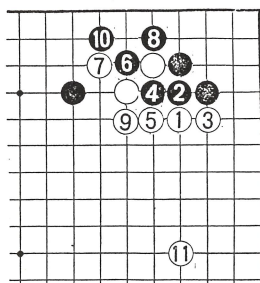
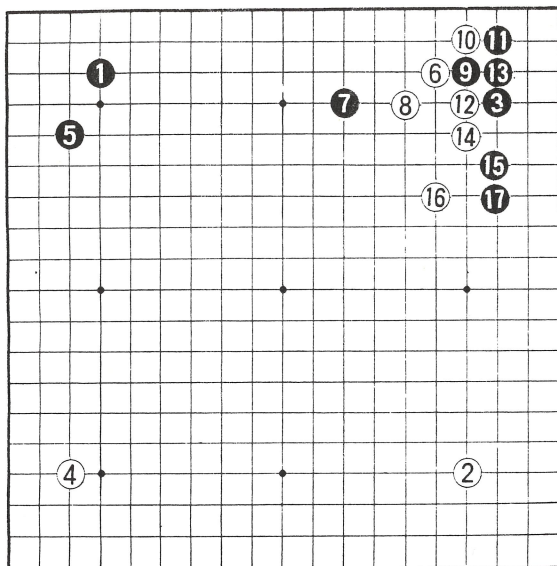


Diagram 2

W16 is definitely slack. W is trying to play lightly, but this is actually a heavy move! The point is that W16 does not contribute will to W's eye shape, and also leaves many weaknesses for B to aim at. By contrast, B17 give B real power on the right side.

Now a mini-quiz for the reader:
Where should W18 be played?



Game Record 1 (1-17)

Diagram 1 shows the usual joseki. B is satisfied to take the good point of B3; W is satisfied to secure his group and take sente.

W10 to B15 are a joseki. An alternative joseki is shown in Diagram 2, where W11 would be in a good relationship with W's star-point stone.



Presentation of the JAL Cup

Gun Suk Han
U.S. Champion

Hiroshi Yanagita
JAL Regional Manager

Diagram 3 shows several possibilities.

The Bottom Is Biggest

If you chose any point marked A then you are a calm player with a good insight into fuseki (actually, some of the A points are slightly better than others). After playing A, extending on the left and invading on top are miai (if B takes one, W will take the other). Choices C are less good; B will respond with an approach move against W's 3-4 stone in the lower left corner. Whether B or W gets in the first move on the bottom makes a big difference.

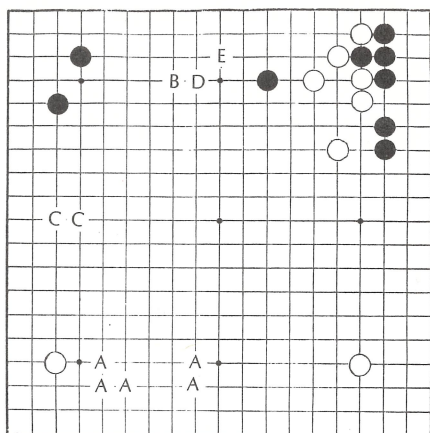


Diagram 3

What About a Pincer?

Diagram 3 shows B, D and E as possible pincer plays. Other pincers are less good. W1 in Diagram 4 is not very good. W can link at W3 in response to B2, but then B can play at B4. Actually, if W played this sequence in the actual game, B would play 4 in the lower left corner. B4 here is given merely to show the correct local follow-up.

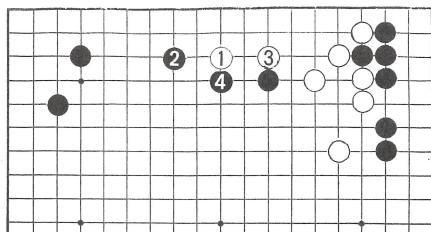


Diagram 4

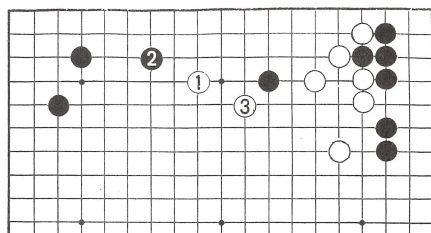


Diagram 5

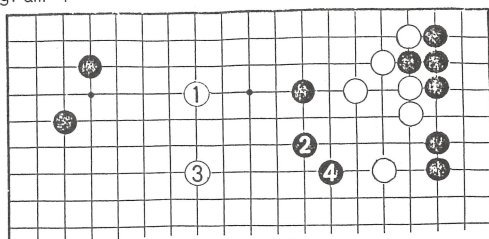


Diagram 6

W1 in Diagram 5 is interesting. If B2, W can almost capture with W3. However, this result is not as good as it might seem. The "surrounded" B stone has considerable aji; sooner or later W will have to add another stone to prevent B from moving out with it. Meanwhile, W's position is open at the side and B has sente.

W1 in Diagram 6 shows another possible point for a pincer. In the sequence to B4 W's upper-right group is coming under heavy attack, while W's two-stone formation on the upper left is light but thin. It is unlikely that W will get the first move in on the bottom, and his groups on the top are not forming any territory.

Diagram 7 shows the correct approach. If B2 in response to W1, W is only too happy to take the magnificent point of W3. Consequently, B will play B2 on the left and W will then invade on the top.

As the previous discussion indicates, W18 is second best, and the joseki initiated by W20 is also strategically wrong. For W20, W should pincer at W30. In the joseki which ends with W36, W gets excellent influence but B gets the corner and sente to take the vital point of B37. At this point B has a definite lead; B has a large territorial advantage and no weak stones.

W has superior influence, but his weak group on the upper side means that it will be hard to turn this influence into territory.

W38: W probably senses that territory-making moves will leave him behind so he tries to complicate the game. In the sequence to B45, W breaks into the top but is actually getting into more hot water because of his two heavy, eyeless groups on the upper side.

B47: This move is definitely bad. B should simply extend to 48. The sequence B49-53 looks like a tesuji, but actually W

is improving his eye-shape while ravaging B's potential territory. B doesn't even get secure eyes. This is not yet a problem for B, but W is looking to make a fight of it for the first time with W56.

B83: Since B has to go back and connect at B89 this move accomplishes nothing. W is catching up and the game is getting closer. After move W108 one can see that W has secured his two weak groups and turned his moyo into real territory. B's upper-central group, meanwhile, has gotten B no actual profit. This is proof that B's strategy has been a failure. Because of W's poor start though, B is still slightly ahead. However, due to some more poor moves by B in yose, W was able to win by $1\frac{1}{2}$ points.

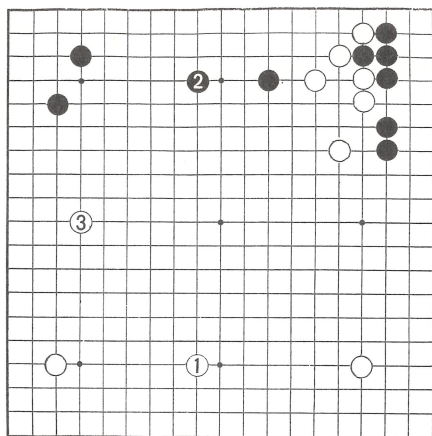
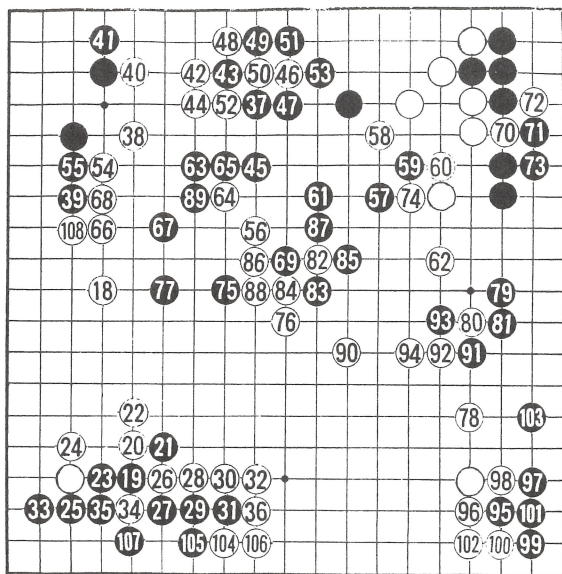


Diagram 7



Game Record 2 (18-108)

Keshi and Uchikomi

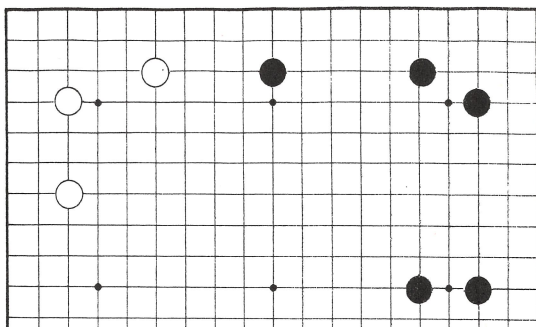
Based on writings by Kaoru Iwamoto, 9-dan
 Translation by T Ogoshi English Preparation by Roger A Newlander
 Edited by Don Wiener

PART I--KESHI (Continued from last issue)

TYPE XVIII

In this type, W has a large formation on the left, but we will not dwell on the relationship between W's formation and the methods of attacking the B sphere of influence on the right. There are independent means to employ in combating the right area. In this formation, B's stretch on the upper side is a line narrower than in the previous type (see AGJ 18:2), but this is not a major difference. We will examine a method of reducing the B area other than those already explained.

It is logical to play Keshi (erasure) with W1&3 in Diagram A. In Diagram B we see another acceptable Keshi method. If B varies from Diagram B by playing 1 of Diagram C, W plays 2&4 and



Type XVIII

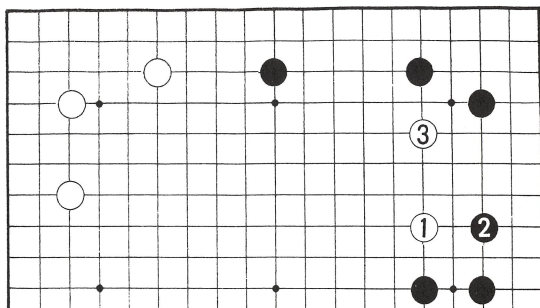


Diagram A

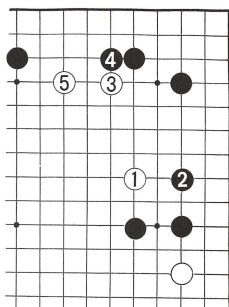


Diagram B

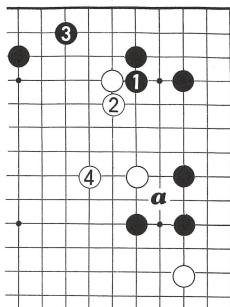


Diagram C

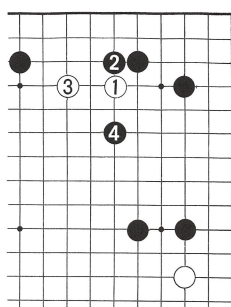


Diagram D

has a flexible formation, achieving the object of lightly erasing. After W4, W can always play at α and reserve for the future the option of cutting B.

In Diagram D, if W plays 1 without any preliminaries he would have a light shape after 3 but, after B plays 4, W seems to have accomplished

very little. For W to extend to 3 as shown in Diagram E is plainly "heavy." After B's proper response of 4, B's corner area will have become stabilized. Then, if W tries to escape, B will further enlarge and/or secure the right side area.

DIAGRAM 1: The main line is shown in Diagram 1 and the key play is at W3 after the exchange of 1 and 2. B's answer at 4 is strong. Any other reply would not be effective. If B instead plays at *a*, W would be able to develop easily (see Diagram 7). After W5, if B answers by extending to *b*, it is strong for W to play at *a*.

DIAGRAM 2: If B plays 6&8, then W will live in the sequence up to W13. Of course, B has spread

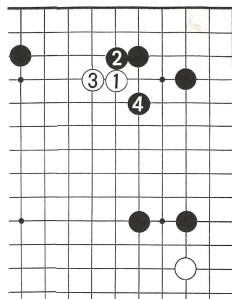


Diagram E

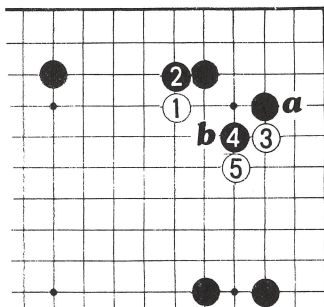


Diagram 1

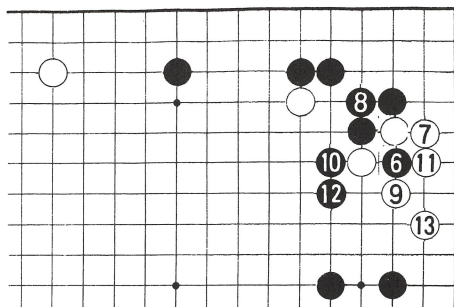


Diagram 2

his influence on the outside, but if W lives with this formation after cutting down B's area it should be enough for W. Also, the future damage to B's corner can also be taken into consideration.

DIAGRAM 3: Here B extends to 1 and W plays into the corner with 2. If B plays 3&5, W6 takes the corner and B's loss is large.

DIAGRAM 4: B cuts at 1 here instead of 3 in the previous Diagram. The exchange through W8

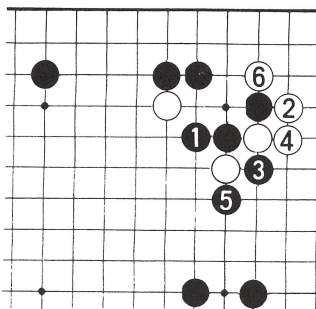


Diagram 3

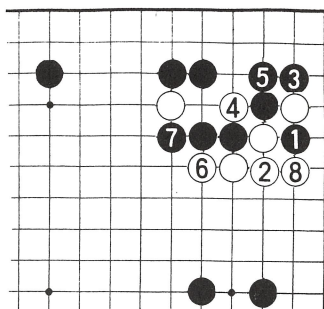


Diagram 4

is logical. W can easily escape with this shape, so it is considered a good formation for W.

GO PROVERBS DEVASTATED

Sente is always worth more than you just gave it up for.

Handicap stones are never worth as much as they say they are. Against a professional they are of negative value--that many stones on the board just confuses you.

DIAGRAM 5: W can also play 6 as shown here. This is not bad. After W6 & 8 and continuing into Diagram F, W gets a formation that gives him a good chance in the future fight. Now it becomes a question of whether or not B can be content to merely capture a few W stones. After W4 (Diagram F),

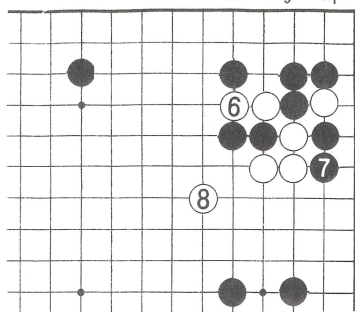


Diagram 5

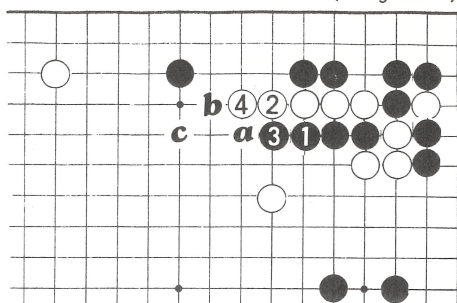


Diagram F

if B plays at *a*, W again extends (to *b*). This clearly shows the disadvantages of B's separated formation. If B jumps to *a* after W4, it will allow W to turn at *a* and B will have to face trouble. This shows the effectiveness of W2 against B1 in Diagram 3. It also shows the relationship between W1 and 3 of Diagram 1.

DIAGRAM 6: This is a variation from B4, Diagram 1. Against the best play, W5, B may employ several methods to attack W's formation, but they will not cause difficulties for W, providing W does not forget that the basic idea of Keshi is to cut down the enemy's area but not to try to destroy it completely.

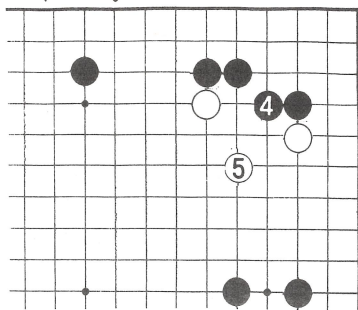


Diagram 6

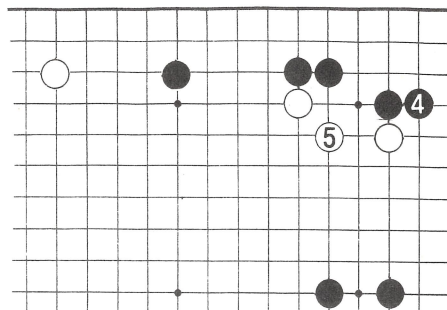


Diagram 7

DIAGRAM 7: B's play at 4 here is another possible variation of the main line. W jumps to 5 with advantage. B's formation is too tight. It will

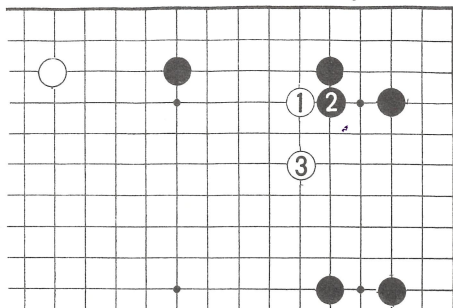


Diagram 8

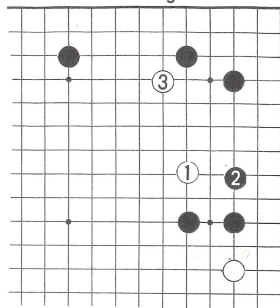


Diagram G

be difficult to catch W, who has a flexible shape.

DIAGRAM 8: If B tries pressing W's first stone from this side, then W will, of course, jump out to 3.

DIAGRAM G: Here we see the method of the shoulder hit (W3) employed in the previous type (AGJ 18:2). I have not explained it again here. This fact should not be interpreted, however, to mean that the line difference on the upper side makes its use ineffective here. It should, on the contrary, be understood that this method is applicable to both types. Basically, it is not the difference in widths of the upper stretch, but the formations on the left side of the board that become the deciding factors in the choice of methods of erasure.

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Computer Go: Part 5

by Bruce Wilcox

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As the story continues. . .

The previous chapter of my Computer Go series was printed in the first issue of the 1979 American Go Journal (AGJ 14:1). Having described the only three published Go programs, there was nothing more to say. The three programs were: Zobrist's program, Ryder's program, and the Wilcox/Reitman Go program (aka POGO--for Perception Oriented Go). Since then I have moved to Boston from Ann Arbor, and for several years POGO, I, and computer Go remained dormant.

As of this writing (June 22, 1984) POGO remains the world's champion Computer Go program, but things are no longer dormant. Early this year a computer Go tournament (small board) was held in Great Britain. This month a computer Go tournament (full board) was held in Salt Lake City, a group at MIT is reviving POGO, and I am back in the business of writing Go programs. So things are beginning to stir in the computer Go field.

For the fourth article in the computer Go series, I am reporting on my latest protégé, NEMESIS. NEMESIS is currently about 25 kyu, and aiming to challenge possession of the world's champion computer Go program title later this year. POGO, the current champion, has an average aggregate strength of 18 kyu. I will describe NEMESIS and its performance to date.

NEMESIS is a program based on the POGO framework but with new assumptions and new algorithms. Whereas POGO was written in LISP for large IBM mainframe computers, NEMESIS is written in "C" for the IBM/PC (also available on a VAX, and intended to become a stand-alone product just like the chess machines you can buy). POGO used memory to avoid computation, while NEMESIS tries to minimize memory usage (we're dealing with a personal computer, after all). POGO was written to support interesting research and not primarily to be the strongest program, but NEMESIS is intended to be a commercial product and to capture and hold the world's title against all contenders for the rest of its life.

Because NEMESIS is a commercial product, its internal algorithms are a trade secret, and not to be exposed here. (For all those Go players without partners, take heart, NEMESIS is on its way.) The program's performance is or will be public, however, and that is what I will freely discuss.

NEMESIS plays Go according to the theories (sometimes revised, sometimes unpublished) espoused in the INSTANT GO series (AGJ: 1977-1979). It plays on any board size from 5x5 (for "quickies") to 21x21 (for those jaded with the standard fare). Handicapping is accepted up to 21 stones. NEMESIS provides: UNMOVE to change your moves; HINT to find out what NEMESIS would do in your position; LOG/RESUME to file and continue games in progress; and STATUS to provide a score estimate.

NEMESIS has a variety of playing strengths to choose from. I intend to provide a selectable playing level every 5 ranks. At present the 35 kyu, 30 kyu and 25 kyu levels are available. By fall, when the program will be entered in the Eastern U.S. Go Championships (human), I expect the 20 kyu level to be ready. NEMESIS also makes different play decisions based on the rating you give yourself.

For all levels:

NEMESIS understands legal play, including ko and passing, and does board display and end-of-game scoring. Obscure Japanese rules about unusual board repetition and scoring are not enforced.

For the 35 kyu level:

NEMESIS plays random, legal moves, avoiding making its position worse. This means it does not play inside its own or its opponent's territory, never plays self-atari and never reduces its liberty count.

For the 30 kyu level:

NEMESIS understands the minimal rudiments of Go. It can capture and save stones in atari, handle ladders, defend linkages, spread its stones over the board to acquire possession of influence, secure and reduce territory during the endgame, and fill in the final liberties.

For the 25 kyu level:

NEMESIS has the rudiments of many kinds of Go knowledge. It has knowledge about simple dead shapes to save and kill groups, is able to expand along the edge to gain life-giving territory, handles contact fights, encloses enemy groups and runs its own groups to avoid enclosure. Its opening game is classical, taking corners then sides then center. It avoids making empty triangles, and offers its resignation when appropriate.

For the 20 kyu level:

Since NEMESIS plans to enter the Eastern U.S. Championships in the fall, it is not yet appropriate to discuss what it will or won't do.

NEMESIS entered the USENIX Computer Go Tournament held on June 16, 1984 in Salt Lake City. The other 3 programs (goanna, ogo, jim) entered were primarily written in a few days and thus had no real understanding of the game. In the tournament, all programs played a round robin, followed by elimination of one program, followed by round robin again, changing the sides played by the programs. Each program was allowed 1 hour of CPU time, followed by 10 seconds a move thereafter. Since the other programs were not too bright, games often dragged on over 400 moves.

Goanna was the fastest and largest program around, taking 12 CPU seconds total for all of its games, and occupying approx. 140K bytes. It showed up excellently on the points/second ratio.

Jim was by far the slowest, but its laborious thinking always came to naught as it attempted to commit suicide each game. (Illegal moves resulted in the immediate forfeit of the game).

Ogo was originally created to test the tournament referee program, and occupied only 34K bytes. It had the disconcerting habit of playing mirror Go whenever it could. In games against NEMESIS, it wasn't until around turn 345 that the symmetry was accidentally broken and NEMESIS could work on winning the game. The way NEMESIS won was to begin passing. Ogo, lacking an understanding of territory, filled in its own territory, and added stones into NEMESIS's territory only to be captured. (A special patch has since been added to NEMESIS to deal with mirror Go players.)

The results of the tournament are given on the next page (winners marked with an asterisk).

(Con't next page)

Another Go Club Springs to Life

Players are cordially invited to visit the Springs Go Club if they travel near Colorado Springs, Colorado. The club meets Tuesday nights at 8 PM. Contact: Douglas Towner, 921 Vermijo Ave., Colorado Springs, CO 80903.

#	BLACK PLAYER	USER TIME	WHITE PLAYER	USER TIME	ENDING SCORE	TOTAL MOVES	COMMENTS
Round 1							
1	*NEMESIS	4:01	jim	23:06	~100	242	jim suicide
2	*ogo	0:38	goanna	0:04	15.5	464	mirror
3	*goanna	0:02	NEMESIS	7:23	-175	325	NEMESIS crash
4	jim	33:03	*ogo	1:50	160	415	jim suicide
5	ogo	1:18	*NEMESIS	9:36	85.5	375	mirror
6	jim	12:18	*goanna	0:01		177	jim suicide
Round 2							
7	*NEMESIS	7:37	goanna	0:02	~ 200	370	
8	*goanna	0:03	ogo	1:41	32.5	463	
9	*NEMESIS	7:25	ogo	1:04	85.5	375	mirror

1st place: NEMESIS, 4-1, authored by Bruce Wilcox.
 2nd place: goanna, 3-2, authored by Bruce Ellis.
 3rd place: ogo, 2-3, authored by Peter Langston.
 4th place: jim, 0-3, authored by Hank Dietz.

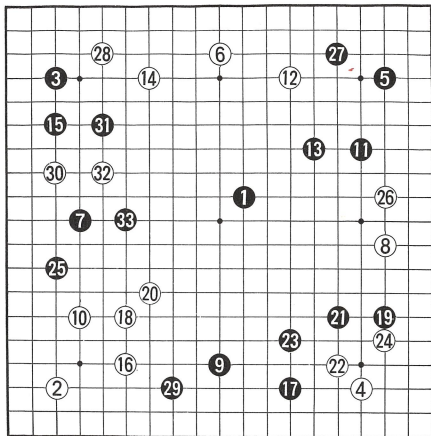
The tournament is expected to become an annual event.

The actual game records of the programs are not worth showing here (they are that bad!).

At right are 33 moves of a game played by Nemesis against itself, 25 kyu vs. 25 kyu.

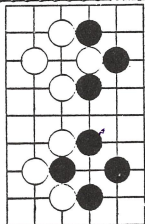
SUMMARY:

1984 is not only George Orwell's year. It is also the year Computer Go came into its own. Computer Go tournaments are starting, serious commercial Go is available, and new programmers are joined to the task. It might be a long march toward 1st dan, but keep your eyes open. The next opponent you face across the board may not be human!



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VACATION IN GO PARADISE

by Joel Sanet, 1-kyu

If you were given the chance to spend a three-week vacation in any foreign city in the world, which one would you choose? I suspect a majority of the readers of this magazine would say "Tokyo," and not spend much time thinking about it. Tokyo is undoubtedly the Go capital of the planet. There are more opportunities to play strong players, more Go clubs, books, and activities in Tokyo than anywhere else in the world. My previous two trips to Japan were spent mainly as a tourist with a little Go playing thrown in for variety, but this trip I devoted to Go. In little over three weeks I saw a definite improvement in my game, perhaps as much as half a stone.

I decided to do most of my Go playing at the Takadanobaba Go club, which was featured in the Summer 1983 issue of Go World. The Takadanobaba club uses a rating system which has a high degree of internal consistency. If you play there long enough, you will be able to determine your strength relative to anyone else who plays there frequently. The Takadanobaba system is based on two assumptions:

1. The value of making the first move is 5 points (komi=5).
2. The value of each handicap stone is 15 points throughout the range of handicaps.

Both assumptions can be challenged. For example, most players will agree that going from a three-stone handicap to a four-stone handicap is a bigger jump than going from two stones to three. Nevertheless, over simplified assumptions like these can be justified because the relative values of increments in handicap are not known anyway.

Unfortunately, this rating may have nothing to do with the rating you would obtain at another club. I have played Go at several clubs in Tokyo and there seems to be a noticeable difference in relative strengths from one club to another. At one club I beat a "7-dan" at five stones and again at four stones. Naturally he insisted that I was a 3-dan! The Takadanobaba club is one of the stronger ones.

The system was recently changed because most players at the club do not like handicap games. The original assumptions were a komi of 5 and a handicap stone value of 10. According to a mathematically inclined friend of mine (who accompanied me to Tokyo), the new system will "contract the ranks," i.e., the ratings of the stronger players will decrease relative to the weaker players. There will be more players at each of the lower ranks and therefore more players available at these ranks to match up in even games.

The heart of the system is to assign a point spread to each rank. At Takadanobaba they start with 5-19 points corresponding to 12-kyu, 20-34 points corresponding to 11-kyu, and so on up to 275-289 points corresponding to 7-dan. If your club has several players in the 20-kyu range, for example, and you would like to spare them the embarrassment of negative numbers, all you need to do is assign your weakest player to the 0-14 band (or the 1-15 band or the 5-19 band or whatever fifteen point band of numbers you like) and adjust all the other numbers up correspondingly.

Players entering the system are assigned to the middle of their stated rank's band. For example, a shodan playing at Takadanobaba for the first time is assigned a value of 191 points which is the middle of the shodan band (185-199). When he wins a game one point is added to his rating and when he loses, one point is deducted. Games ending in jigo do not alter the rating. Using this system, the shodan will quickly rise or fall to his true level relative to the other players at the club.

Handicaps are determined like this: If two players have the same rating, the one who takes Black gives the player who takes White five prisoners before play is started (komi=5). If the difference in rating is one point, the stronger players takes White and receives four stones from his opponent before play begins. If it is five, there is no komi. If the difference is six, White gives Black one prisoner. If it is 15, White gives Black ten prisoners. At 16, Black takes a 2-stone handicap but must give White a 4-stone komi. This may sound quite complicated at first, but it really is not once you get used to it. At Takadanobaba one side of the game card gives a table for the convenience of the players which lists the handicaps and komis corresponding to all the rating differences from 0 to 135 (chart at right).

Komi		Handicap Stones									
Black Gives	White Gives	0	2	3	4	5	6	7	8	9	
5		0									
4		1	16	31	46	61	76	91	106	121	
3		2	17	32	47	62	77	92	107	122	
2		3	18	33	48	63	78	93	108	123	
1		4	19	34	49	64	79	94	109	124	
0	0	5	20	35	50	65	80	95	110	125	
	1	6	21	36	51	66	81	96	111	126	
	2	7	22	37	52	67	82	97	112	127	
	3	8	23	38	53	68	83	98	113	128	
	4	9	24	39	54	69	84	99	114	129	
	5	10	25	40	55	70	85	100	115	130	
	6	11	26	41	56	71	86	101	116	131	
	7	12	27	42	57	72	87	102	117	132	
	8	13	28	43	58	73	88	103	118	133	
	9	14	29	44	59	74	89	104	119	134	
	10	15	30	45	60	75	90	105	120	135	

For seven consecutive victories you win one free admission to the club and an extra five points are added to your rating. The single visit admission at Takadanobaba is 800 yen (\$3.60) but you can buy a block of six tickets for 4000 yen (\$3.00 each). For ten consecutive victories you get another free admission and another ten extra points added to your rating. For fifteen consecutive victories admission is free for one month and yet another ten points is added to your rating. These bonuses are another mechanism to assure that someone entering the system will reach his true level quickly. If you have played at the club for awhile, winning seven games in a row is very unlikely, ten in a row is practically impossible, and fifteen in a row is certainly impossible!

One of the players at Takadanobaba has a rating of 329 which corresponds to a rank of strong "10-dan"! No doubt some of you are thinking that the club's ratings must be inflated if someone on their scale can call himself an amateur "10-dan." I assure you they are not. My current AGA rating is strong 1-kyu. However, this rating was already six months old when I arrived in Tokyo and I had improved my strength during that time, so I registered at Takadanobaba as a shodan. During my stay in Tokyo I improved some more and came out with a middle shodan rating.

Opportunities to learn Go in Tokyo are not confined to the clubs. Literature abounds. There are seven monthly Go magazines on the stands, a weekly Go newspaper, and hundreds of books to choose from. Any decent bookstore will have some Go books to offer. Some of them have quite extensive selections.

Several types of Go computers are on the market in Japan. These machines do not actually play the game but have many interesting features. With the one I bought you can play someone else--over telephone lines if you have a modem--set time limits and byo-yomi, and record the game on tape or in the computer's memory for playback later. In addition, the

computer has in its memory 305 joseki, 30 fuseki patterns, 6 "next move" problems (with optional hints), 16 tesuji problems, 21 life-and-death problems, and three famous games. Cartridges are available to expand the memory by 834 joseki, 100 fuseki patterns, 100 "next move" problems, 100 tesuji problems, 100 life-and-death problems, and 50 famous games. It's a tremendous learning device!

One further learning experience occurred while I was in Tokyo--the 6th World Amateur Go Championship, held April 10-13 at the Nihon Kiin. While attending the games I met Richard Bozulich, the president of Ishi Press, and John Power, the editor of Go World. Game boards were set up in a side room for those spectators who wanted to take a break from watching Go by playing it. I played a game with Mr. Bozulich and was fortunate enough to win it. He is a 5-dan but had not played for awhile and was rusty.

Some of the representatives at the tournament were weaker than I am --one was a 3-kyu--but most of them were much stronger, of course. It was enlightening to watch them play. I believe just seeing the rigor with which they apply strategic principles and their global awareness of the board had an effect on my own game. Even more enlightening were the post-game analyses provided by the 9-dan professionals, Otake Hideo, Honda Kunihiisa, and Sakai Takeshi. Otake did the analysis of the final game in which China played Japan with the title at stake.

The rules were changed this year from straight knockout to the Swiss system, but it didn't make any difference--the Chinese won again. They have won five out of six tournaments. What can you expect when you pit a pro against an amateur? The Chinese call themselves amateurs, but in reality they are what the Japanese call "insei" or student professionals. Nieh Wei-p'ing, for example, who won the first championship in 1979 is now China's top pro. Second place went to Korea and third place to Japan. The top Caucasian player was Ronald Schlemper of Holland in fourth place. American Hongsoo Shin finished thirteenth.

The biggest shock for me on this trip was to discover just how great the gap is between the top amateurs and me, but it also surprised me to find out that the pro-am gap is bigger than I thought. A Takadanobaba "9-dan" who beat me at 8 stones told me he would have to take a 4-stone handicap against the top pros! I would have guessed three stones at the most--it's a big jump from 3 to 4.

At a welcoming party prior to the World Amateur Tournament, a 2-dan professional challenged the top ranked amateurs to a speed Go contest. They played with neither side taking time to think between moves--just slap, slap until the game was over. The pro beat all the top amateurs except Matthew MacFadyen of England. I think we can forgive him for losing one game, however. You see, he gave each of his opponents a 7-stone handicap!

In the remainder of this article I want to present some practical information of use to anyone who seriously contemplates taking a Go vacation in Tokyo.

Tokyo has a reputation for being one of the world's most expensive cities, and if you stay in a sophisticated section such as Ginza or Akasaka, you will find the reputation well-deserved. Fortunately the ideal place for a Go player to stay is Shinjuku, where you can get along quite well on a reasonably modest budget. Living is cheaper in Shinjuku than in most American cities if you "know the ropes." For example, if you eat Japanese food and drink tea instead of ordering Western food and drinking coffee, the savings are substantial.

If Tokyo is the Go capital of the world, then its Shinjuku ward is the Go capital of Tokyo. Kabuki-cho, the area east of Shinjuku Station, is the heart of Go-land. It's bustling, brassy, and in places downright raunchy, an exciting place to be. Last year I found seven Go clubs within three blocks of my hotel. This year I found several more, includ-

ing one called "Honinbo" which uses a system similar to Takadanobaba's and may be the largest Go club in the world. It has about 90 boards and an *in situ* snack bar. The players at "Honinbo" are at least as strong as those at Takadanobaba. However, there are more English-speaking players at Takadanobaba.

Last year I stayed at the Shinjuku Prince Hotel. Unfortunately, they raised their single room rates from \$40 to \$55 (plus tax and service charge) so I tried a different hotel this time. The Shinjuku New City Hotel is not as fancy as the Prince, but the rooms are comparable and the New City only charges \$34 per day. Its main disadvantage is that it is about a 10-15 minute walk from Shinjuku Station. There are even cheaper "business hotels" in Shinjuku, but I can't vouch for their accommodations.

Ordering food at one of Shinjuku's myriad inexpensive eateries is no problem at all. Almost all restaurants in Japan display plastic replicas of the food served inside in their windows. If you say, "Mah-do eh ee-kee-mah-shoh,"--"Let's go to the window,"-- the waiter will follow you to the window and all you have to do is point and say, "Ko-reh"--"This." But learn how to use chopsticks before you leave home. You won't find Western utensils in some places.

Shinjuku Station is a major hub of transportation, the busiest station in Tokyo. Over two million people pass through it each day. (It you can't stand crowds, stay away from Tokyo!) From Shinjuku you can use the subway, Japan National Railway (JNR), or any one of several private railway lines and travel almost anywhere in the city without changing vehicles. For example, Takadanobaba is one stop from Shinjuku on the Seibu Shinjuku Line. The trip only takes a few minutes and the fare is 90 yen (\$.40). The Nihon Kiin Building is located in Ichigaya which is five stops from Shinjuku along JNR's Sobu Line. The fare is 140 yen (\$.63). Iwamoto Sensei's Go school is in Ebisu, four stops from Shinjuku on the Yamanote Line.

The Nihon Kiin is the place to go for Go paraphernalia. They offer a 20% discount on all Nihon Kiin books and equipment and their bookstore has the most extensive collection of Go books anywhere. They also sell the Go computer I mentioned earlier at a discount, even though it is not a Nihon Kiin product. National's JH-500 Masterpiece Junior sells for 42,700 yen (\$192) instead of the department store price of 49,800 yen (\$224).

In Shinjuku, the best bookstore for Go books is Kinokuniya, about a block southeast of the station's eastern exit along Shinjuku-dori (Shinjuku Street). Further down the block at the corner which faces Mitsukoshi Department Store in one direction and Isetan Department Store in another is the building which houses the "Honinbo" Go club. It's on the 6th floor.

Sayonara, Tokyo. I shall return!

~~~~~  
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On the 1st and 3rd Saturday of each month, beginning at 3pm, Jimmy Cha (Cha Min Su), professional 4 dan gives a 2-3 hour lesson. Lessons include detailed examination of selected joseki, analysis of professional games, problems, and simultaneous games. Questions from participants are encouraged. The lessons are free and no club membership or affiliation is required. Donations towards a Visiting Professionals fund to enable more professionals to visit the west coast are encouraged. The club opens at 1pm so players can play before the lesson. Contact Joe Walters at 213-413-1772 to confirm the schedule.







# NATIONAL GO SOCIETY

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| CATALOG NO. | WOODEN GO BOARD                                                | NON MEMBER PRICE | MEMBER PRICE |
|-------------|----------------------------------------------------------------|------------------|--------------|
| GB 006 F    | 1.5cm thick, Agathis folding board                             | 20.00            | 14.00        |
| GB 101 T    | 2.5cm thick, Agathis table board                               | 45.00            | 30.00        |
| GB 102 TP   | 5.5cm thick, Agathis table board                               | 90.00            | 60.00        |
| GB 102 T    | 5.5cm thick, Masame Agathis table board "Supreme"              | 135.00           | 90.00        |
| GB 112 KI   | 5.5cm thick, Itame Kaya table board                            | 260.00           | 180.00       |
| GB 112 KM   | 5.5cm thick Masame Kaya table board. (2 pieces glued together) | 340.00           | 210.00       |

| CATALOG NO. | TRADITIONAL GO BOARD WITH CARVED LEGS | NON MEMBER PRICE | MEMBER PRICE |
|-------------|---------------------------------------|------------------|--------------|
| GB 105 LX   | 14.5cm thick, Masame Agathis board    | 360.00           | 270.00       |
| GB 106 LX   | 17.5cm thick, Masame Agathis board    | 480.00           | 360.00       |
| GB 107 LX   | 20.5cm thick, Masame Agathis board    | 600.00           | 450.00       |
| GB 108 LX   | 23.5cm thick, Masame Agathis board    | 720.00           | 540.00       |

*If you are interested in a Shinkaya board (Spruce), simply mark "S" after the catalog number.*

*Prices are same as Agathis board. Spruce has a nearly white color while Agathis has a light creamy brown color. (A cloth cover will be furnished without extra cost.)*

|           |                                |          |          |
|-----------|--------------------------------|----------|----------|
| GB 115 KA | 14.5cm thick, Itame Kaya board | 1,200.00 | 900.00   |
| GB 116 KA | 17.5cm thick, Itame Kaya board | 1,800.00 | 1,200.00 |
| GB 117 KA | 20.5cm thick, Itame Kaya board | 2,400.00 | 1,600.00 |

*A custom wooden cover and a cloth cover will be furnished without extra cost for Kaya board.*

| CATALOG NO. | SET OF STONES AND WOODEN BOWLS                                  | NON MEMBER PRICE | MEMBER PRICE |
|-------------|-----------------------------------------------------------------|------------------|--------------|
| GS 223 GL   | 6.5mm thick, high quality glass stones (set)                    | 25.00            | 17.00        |
| GS 228 GL   | 7.5mm thick, high quality glass stones (set)                    | 30.00            | 20.00        |
| GS 234 GL   | 9.5mm thick, high quality glass stones (set) "Phoenix"          | 40.00            | 30.00        |
| WB 301 L    | Two, Ash bowls, Large (Dark brown color)                        | 35.00            | 20.00        |
| WB 302 LX   | Two, Zelkova (Keyaki) bowls, Large (Light brown color)          | 100.00           | 60.00        |
| WB 303 LX   | Two, Mulberry (Kuwa) bowls, Extra Large (Yellowish brown color) | 150.00           | 90.00        |
| WB 304 LX   | Two, Chinese Quince (Karin) bowls, Extra Large (Reddish brown)  | 120.00           | 70.00        |

*Large bowls can accommodate up to 9.8mm thick stones & Extra Large bowls up to 12.1mm.*

| CATALOG NO. | ACCESSORIES                                        | NON MEMBER PRICE | MEMBER PRICE |
|-------------|----------------------------------------------------|------------------|--------------|
| WC 912 LX   | Paulownia (Kiri) wood cover for 5.5cm thick board. | 50.00            | 30.00        |
| WC 915 LX   | Paulownia (Kiri) wood cover for 14.5cm thick board | 100.00           | 70.00        |
| WC 916 LX   | Paulownia (Kiri) wood cover for 17.5cm thick board | 110.00           | 80.00        |
| WC 917 LX   | Paulownia (Kiri) wood cover for 20.5cm thick board | 120.00           | 90.00        |
| WC 918 LX   | Paulownia (Kiri) wood cover for 23.5cm thick board | 130.00           | 100.00       |
| WC 930 LX   | Paulownia (Kiri) wood case for extra large bowls   | 70.00            | 45.00        |

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# MASTER GO GAME

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## 1984 PRICE LIST



### CLAM SHELL STONES

| Thickness | YUKI      |       | TSUKI     |       | JITSUYO   |       |
|-----------|-----------|-------|-----------|-------|-----------|-------|
|           | Stock No. | Price | Stock No. | Price | Stock No. | Price |
| 6.3 mm    | SY-22     | \$ 90 | ST-22     | \$ 85 | SJ-22     | \$ 80 |
| 7.0       | SY-25     | 100   | ST-25     | 90    | SJ-25     | 85    |
| 7.5       | SY-28     | 120   | ST-28     | 100   | SJ-28     | 90    |
| 8.0       | SY-30     | 160   | ST-30     | 130   | SJ-30     | 110   |
| 8.4       | SY-31     | 195   | ST-31     | 160   | SJ-31     | 130   |
| 8.8       | SY-32     | 260   | ST-32     | 195   | SJ-32     | 160   |
| 9.2       | SY-33     | 345   | ST-33     | 250   | SJ-33     | 180   |
| 9.5       | SY-34     | 390   | ST-34     | 290   | SJ-34     | 195   |
| 9.8       | SY-35     | 470   | ST-35     | 320   | SJ-35     | 225   |
| 10.1      | SY-36     | 570   | ST-36     | 350   | SJ-36     | 250   |
| 10.4      | SY-37     | 680   | ST-37     | 410   | SJ-37     | 290   |
| 10.7      | SY-38     | 830   | ST-38     | 490   | SJ-38     | 340   |
| 11.0      | SY-39     | 980   | ST-39     | 660   | SJ-39     | 450   |

- \* The above prices include quality black slate (called NACHIGURO) stones.
- \* The white stones are made from Mexican clam shells. They are graded according to color and grain as follows:
- YUKI—Highest quality, snow-white shell with straight and narrow grains.
- TSUKI—Quality white shell with parallel broad grains or parallel grains bent only at edge.
- JITSUYO—White shell with irregular or broad grains.

### BOWLS

| Stock No. | Description     | Size        | Price    |
|-----------|-----------------|-------------|----------|
| KP-28     | 2 Plastic Bowls | Medium      | \$ 20.00 |
| KI-28     | 2 KURI Bowls    |             | 39.00    |
| KI-35     | 2 KURI Bowls    |             | 43.00    |
| KY-35     | 2 KEYAKI Bowls  | Large       | 136.00   |
| KR-35     | 2 KARIN Bowls   |             | 160.00   |
| KY-43     | 2 KEYAKI Bowls  |             | 176.00   |
| KR-43     | 2 KARIN Bowls   | Extra Large | 195.00   |
| KW-43     | 2 KUWA Bowls    |             | 790.00   |

- \* KUWA (Mulberry) • KARIN (Chinese quince) • KEYAKI (Zelkova) • KURI (Chestnut)
- \* Medium bowls for Stones up to 7.5 mm thickness
- \* Large bowls for Stones up to 9.8 mm thickness
- \* Extra large bowls for Stones up to 12.1 mm thickness

### PLASTIC & GLASS STONES

| Stock No. | Description                              | Price   |
|-----------|------------------------------------------|---------|
| SP-22     | Plastic stones (6.6 mm thick) with Bowls | \$18.00 |
| SP-32     | Quality Plastic Stones (8.8 mm thick)    | 25.00   |
| SG-34     | High Quality Glass Stones (9.5 mm thick) | 32.00   |

### BOARDS

| Stock No. | Description               | Approx. Thickness | Price    |
|-----------|---------------------------|-------------------|----------|
| BT-5      | KATSURA Folding Board     | 1.3 cm            | \$ 22.00 |
| BT-6      | KATSURA Folding Board     | 1.5               | 26.00    |
| BT-7      | KATSURA Folding Board     | 1.9               | 30.00    |
| BT-10     | KATSURA Table Board       | 2.5               | 55.00    |
| BT-20     | KATSURA Table Board       | 5.0               | 135.00   |
| BT-30     | KATSURA Board with Legs   | 8.0               | 230.00   |
| BT-40     | KATSURA Board with Legs   | 11.0              | 320.00   |
| BT-50     | KATSURA Board with Legs   | 14.0              | 480.00   |
| BT-60     | KATSURA Board with Legs   | 17.0              | 680.00   |
| BT-70     | KATSURA Board with Legs   | 20.0              | 960.00   |
| BY-50     | SHIN-KAYA Board with Legs | 14.0              | 595.00   |
| BY-60     | SHIN-KAYA Board with Legs | 17.0              | 720.00   |
| BY-70     | SHIN-KAYA Board with Legs | 20.0              | 960.00   |

- \* KATSURA (Japanese Judas Tree) • SHIN-KAYA (Spruce)

### ACCESSORIES

| Stock No. | Description                             | Price    |
|-----------|-----------------------------------------|----------|
| AC-11     | MOMI Custom Case for large bowls        | \$ 90.00 |
| AC-12     | KIRI Custom Case for large bowls        | 110.00   |
| AC-13     | KIRI Custom Case for extra large bowls  | 125.00   |
| AC-21     | MOMI Custom Cover for 17 cm thick board | 110.00   |
| AC-22     | KIRI Custom Cover for 14 cm thick board | 130.00   |
| AC-23     | KIRI Custom Cover for 17 cm thick board | 140.00   |
| AC-24     | KIRI Custom Cover for 20 cm thick board | 150.00   |
| AC-31     | Tournament Clock                        | 80.00    |

- \* KIRI (Paulownia) • MOMI (Fir)

### COMPLETE SETS

| Stock No. | Description                                                | Price    |
|-----------|------------------------------------------------------------|----------|
| PG-5      | Plastic Stones, folding board and 2 Plastic Bowls          | \$ 36.00 |
| MG-15     | Magnetic GO set with carrying case                         | 36.00    |
| MG-25     | Magnetic GO & SHOGI set                                    | 36.00    |
| MG-35     | Jumbo Magnetic GO set for classroom instruction with stand | 340.00   |

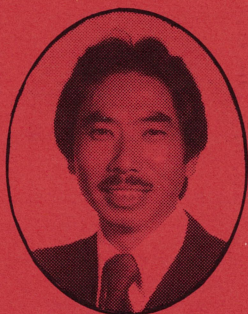
- \* Above prices subject to change without notice. All prices F.O.B. San Diego, CA.
- \* Introduce us to 5 or more GO players with address and club name and get 10% discount. Special discounts for GO clubs and stores. SHOGI and MAH JONG sets are also available. Please contact us.
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